

CLEVELAND ART



4.12.62.

COVER

Head of a Woman,

Mougins December

4, 1962. Pablo Picasso

(Spanish, 1881–1973).

Graphite on folded paper

cutout; 42 x 26.5 cm.

Musée national Picasso-

Paris, Pablo Picasso Gift

in Lieu, 1979, MP1850.

Photo © RMN-Grand Palais

(Musée national Picasso-

Paris) / Béatrice Hatala.

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Picasso / Artists Rights

Society (ARS), New York

Dear Members,

During these cold, crisp winter months, the museum is an especially wonderful place to visit with friends and loved ones. We invite you to share the excitement and spend part of your holiday season here with us. We are delighted to offer many engaging current and upcoming programs, some of which are featured in this issue.

We are particularly thrilled to bring to Northeast Ohio the highly anticipated international exhibition *Picasso and Paper*, which features nearly 300 works spanning the artist's whole career. Organized by the CMA and the Royal Academy of Arts, in London, in collaboration with the Musée national Picasso, in Paris, this groundbreaking loan show features a spectacular array of works *on* and *of* paper, highlighting Picasso's exciting and dynamic exploration of the medium. The show illuminates significant works on paper, from larger-than-life collages to intimate sketchbooks, both as stand-alone works of art and within the context of the artist's major paintings and important sculptures.

In late January, we inaugurate a moving photography exhibition, *Kelli Connell: Pictures for Charis*. Connell examines the relationship of photographer Edward Weston with the writer Charis Wilson by creating portraits and landscape photographs featuring the artist's partner at the time, Betsy Odom, at sites where Weston and Wilson shared their creative lives together. The show places Connell's photographs alongside Weston's classic figure studies and landscapes from 1934–45, bringing a new dimension to the work of Weston, Wilson, Connell, and Odom.

Shortly afterward—opening on Valentine's Day—we present *Shahzia Sikander: Collective Behavior*. Co-organized by the CMA and the Cincinnati Art Museum, the show complements Sikander's exhibition of the same title held in conjunction with the 2024 Venice Biennale. The CMA presents Sikander's art in relation to South Asian objects from the museum's collection that have inspired her, making the Cleveland exhibition a unique experience of the artist's work.

Also in this issue, we take a behind-the-scenes look at the important decisions and amazing craftsmanship involved in framing our two-dimensional artworks. Learn how our framing expert helps to present the CMA's encyclopedic collection in the most compelling manner, elevating our visitors' experience of works on view at the museum.

As we look to an extraordinary year ahead, I want to take this opportunity to thank you for your incredible support. From the unprecedented gifts we have received this year to our membership renewals and the chance to extend our welcome to first-time supporters, your generosity inspires us and enables the CMA to create transformative experiences through art, for the benefit of all the people forever. I look forward to seeing and celebrating with you in the New Year.

With my gratitude and every good wish,



William M. Griswold
Director and President

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4

Picasso and Paper

Experiments to reconstruct the world



8

Shahzia Sikander: Collective Behavior

The exhibition travels from Venice to Cleveland



10

Desire and Inspiration

A tale of two love stories



12

Exhibition Listing and Calendar

Plan your next visit



22

Beyond the Canvas

The art of framing in the conservation department



25

A Journey into Art Librarianship

Behind the scenes with a postgraduate reference fellow



26

Performing Arts Preview

Concerts return to Gartner Auditorium



28

New Beginnings

Celebrating the Eric and Jane Nord Family Network



29

Viewing Chinese Paintings

Mellon-funded workshop brings students to the CMA

24 **Supporter Story: Cathy Lincoln**

30 **Member Memories**

32 **Get Ahead of the Holidays**

Picasso and Paper

Experiments to reconstruct the world

Britany Salsbury

Curator of Prints and
Drawings

EXHIBITION

Picasso and Paper

December 8, 2024–March
23, 2025

The Kelvin and Eleanor
Smith Foundation
Exhibition Hall and
Gallery



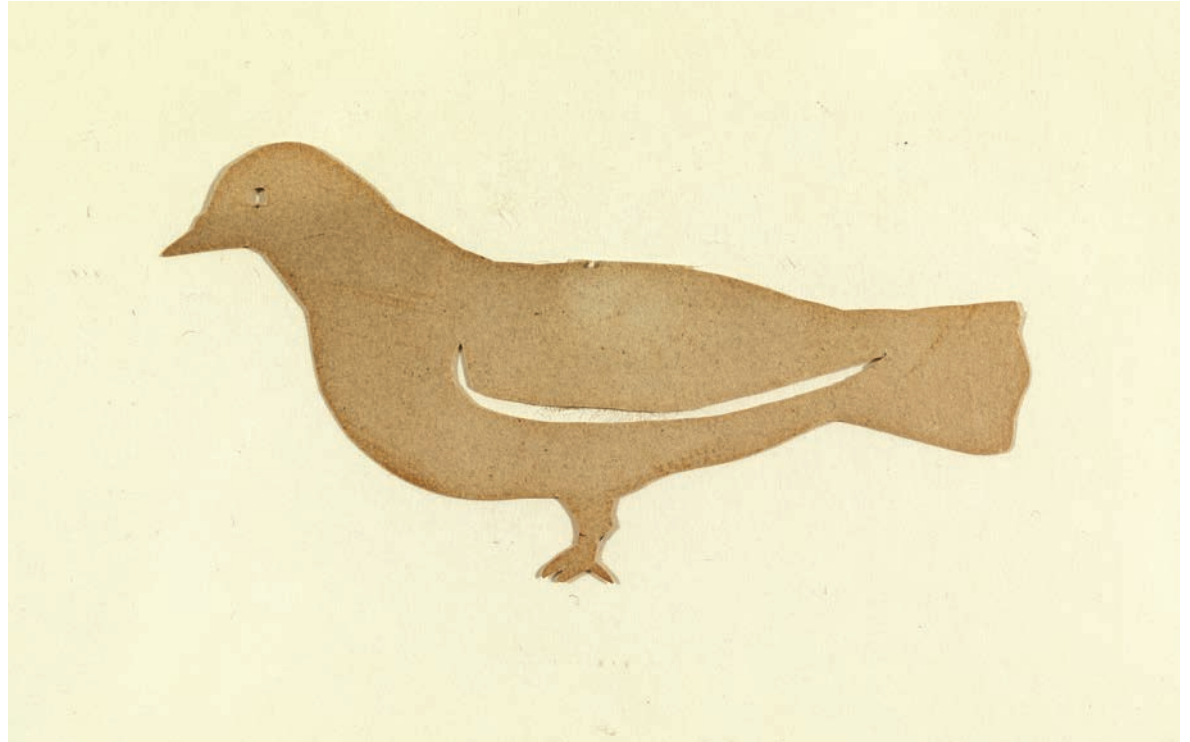
This exhibition is presented by CIBC.



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Dove c. 1890. Pablo Picasso
(Spanish, 1881–1973). Paper
cutout; 5 x 8 cm. Museu
Picasso, Barcelona, Gift
of Pablo Picasso, 1970,
MPB110.239. Photo: Gasull
Fotografia. © 2024 Estate
of Pablo Picasso / Artists
Rights Society (ARS), New
York



This month, *Picasso and Paper* opens to CMA visitors, featuring nearly 300 works that allow visitors to see the iconic Spanish artist in a new way—through the framework of his lifelong engagement and experimentation with paper. The exhibition offers a chronological overview of Pablo Picasso's career—which spanned nearly eight decades—through the lens of his deep interest in the material.

Picasso was incredibly prolific with traditional techniques that used paper, and he produced thousands of prints and drawings. Lesser known within his artistic practice, however, are innovative and sometimes sculptural works made from cut paper. Featured prominently in the CMA's exhibition, these works span paper cutouts that the artist made as a young boy to his most revolutionary Cubist collages and intimate torn, or even burned, shapes created for his closest friends. Especially when seen alongside Picasso's prints and drawings in more familiar media, these artworks offer an opportunity to see the artist at his most radical.

Picasso and Paper opens with two such unusual and perhaps surprising works: paper cutouts of a dove and a dog created by Picasso at the age of only about nine. As a young man, Picasso was encouraged by his father—himself an art instructor—to pursue skill in drawing, which he demonstrated early on. Although Picasso quickly learned to sketch from plaster casts and models, his early bird cutout clearly suggests that rethinking what art could be was a driving force for his work. The artist's father was an avid collector and painter of doves, and so the act of representing this subject experimentally rather than traditionally formed a decisive break from his training. Rather than sketching the bird, Picasso cut its shape from a sheet of brown paper using the spare forms that would later become a hallmark of his art, leaving only the dot of an eye and the curve of a wing as details.

As Picasso developed as an artist over the following decades, he continued to think of paper three dimensionally. Around 1907, he began to



LEFT

Violin Paris, fall 1912.

Pablo Picasso. Laid paper, wallpaper, newspaper, wove wrapping paper, and glazed black wove paper, cut and pasted onto board, with graphite and charcoal; 65 x 50 cm. Musée national Picasso-Paris, Pablo Picasso Gift in Lieu, 1979, MP367. Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Mathieu Rabeau. © 2024 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

conceive of Cubism, a movement that reconsidered space and perception by reducing the world around him to geometric planes, or cubes. After spending several years creating such works through drawing and painting, around 1912, Picasso and his collaborator, artist Georges Braque, were drawn to collage—a technique that involves combining various materials on paper, usually with paste or other adhesive. Works such as *Violin* from 1912 present objects through an assemblage of cut forms, each contributing to the overall design. Endlessly fascinated with new and varied types of paper, Picasso used traditional artist's materials but also a square of mass-produced wallpaper and a wedge of newspaper covered with text.

Later the same year, Picasso explored the idea of sculpting with paper in works such as *Guitar*. No longer content to assemble the components of a musical instrument directly onto a sheet, he built a three-dimensional object from cut cardboard and paper, adding painted details and real strings.

Describing such works, Picasso proclaimed his desire “to show that different materials could enter into the composition to become . . . a reality in competition with nature.” Rather than striving to depict a subject as realistically as possible, as artists had done for centuries before him, Picasso aimed to deconstruct it in physical space.

These concerns lasted far beyond Picasso's concentrated period of Cubist art making. In 1937, he created one of his most monumental works, *Women at Their Toilette*, using cut and assembled papers. Abandoning the traditional practice of drawing on paper, Picasso built an image directly from pieces of paper, carefully selecting complementary tones and cutting shapes that together form an evocative composition. The work presents the artist's wife, ballet dancer Olga Khoklova, at left, her poised body composed from cut-wallpaper forms. While she faces an arrangement of cut-paper flowers, her arms—also silhouetted from various papers—reach behind her toward Picasso's two other

Guitar Paris, December 1912. Pablo Picasso. Cut-out board, pasted paper, canvas, string, oil, and graphite; 33 x 17 x 7 cm. Musée national Picasso-Paris, Pablo Picasso Gift in Lieu, 1979, MP244. Photo: © RMN-Grand Palais / Adrien Didierjean / Art Resource, NY. © 2024 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



romantic partners at the time, photographer Dora Maar and artist's model Marie-Thérèse Walter. The bodies are formed from carefully combined large and small shapes in a technique that amounts to drawing with paper.

While the large scale and complex layering of *Women at Their Toilette* make it easy to see this piece as the pinnacle of Picasso's work with cut and sculpted paper, the artist continued to prolifically employ the technique throughout the following years. Living in Paris during the Second World War, Picasso created shapes—ranging from whimsical faces to somber skulls—by cutting, scratching, tearing, and burning napkins and tablecloths, materials readily available during a time marked by its limited resources. One example from 1943 depicts a bichon frisé and was meant to comfort Picasso's partner, Maar, following the death of her cherished lapdog. Throughout the 1950s, he collaborated with a young photographer, André Villers, to create experimental photographs from

paper cutouts. Villers overlaid Picasso's shaped papers on his own negatives while they were exposed so that the resulting picture appeared in the form of the cutout. Picasso so favored these experiments that he published a series of about 30 in 1962.

Such works are just a few of many examples on view in *Picasso and Paper* that reveal the artist's revolutionary approach to what was both a basis from which he could reconsider what art could be and a driving force for new discoveries. Although his skills as a draftsman remained constant throughout his career, so too did the appeal of paper as a material. Readily and reliably available, paper could be easily manipulated with scissors or even Picasso's own hands to reconstruct the world around him—experiments that are foregrounded for the first time throughout the galleries of the CMA's groundbreaking exhibition.



CIBC is a corporate partner of the CMA and a presenting sponsor of *Picasso and Paper*. As a leading financial institution with a strong reputation of trustworthiness built over 155 years, CIBC provides tailored financial solutions to meet the unique needs of customers, while building strong relationships with its clients and communities and contributing to local initiatives. CIBC's managing director and group head of the US central region, Robert Walker, is passionate about fostering community connections and supporting economic growth in Cleveland and the surrounding areas.

"I'm proud to witness firsthand the positive impact CIBC can make through our service and partnerships, like our collaboration with the CMA," Walker said. "I'm excited to support initiatives that promote artistic engagement and education, as they enrich lives and contribute to a vibrant community."

CIBC recognizes the profound impact that art has on society, serving not only as a source of inspiration but also as a catalyst for dialogue and connection. "Supporting this exhibition allows us to contribute to the cultural fabric of Cleveland while also providing a unique opportunity for our clients to engage with the arts in a meaningful way," Walker said. "It's an honor to be part of an

Robert Walker, CIBC's managing director and group head of the US central region



COURTESY OF CIBC

initiative that celebrates creativity and promotes appreciation for one of history's most influential artists, and we believe that such experiences strengthen our relationships with clients and the community alike."

Shahzia Sikander: Collective Behavior

The exhibition travels from Venice to Cleveland

Emily Liebert

Lauren Rich Fine Curator of Contemporary Art

EXHIBITION

Shahzia Sikander: Collective Behavior

February 14–June 8, 2025

Julia and Larry Pollock Focus Gallery | Gallery 010

cincinnati art museum

The CMA has partnered with the Cincinnati Art Museum to offer our members shared discounts. During the hosting of the complementary iterations of *Collective Behavior*, with proof of active CMA membership, members receive 10% off at the Cincinnati Art Museum Terrace Café and museum shop.

Major support is provided by the Malcolm E. Kenney Curatorial Research Fund. Additional support is provided by the Junaid Family Foundation and Herb and Judy Wainer.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Touchstone 2021.

Shahzia Sikander (Pakistani American, b. 1969). Glass mosaic with patinated brass frame; 211.1 x 152.1 cm. Collection of Kenneth J. Birdwell. © Shahzia Sikander, courtesy of the artist and Sean Kelly, New York / Los Angeles

This past April, *Shahzia Sikander: Collective Behavior* opened at the Palazzo Soranzo van Axel in Venice. Co-organized by the Cleveland Museum of Art (CMA) and the Cincinnati Art Museum (CAM), this survey of the renowned Pakistani American artist was a Collateral Event of the 60th International Art Exhibition—La Biennale di Venezia. During *Collective Behavior*'s six-month presentation in Venice, more than 65,000 international visitors came to see the show.

Now, the CMA and CAM are thrilled to bring two complementary iterations of *Collective Behavior* home to Ohio. These exhibitions are on view at the same time, both opening on February 14, 2025.

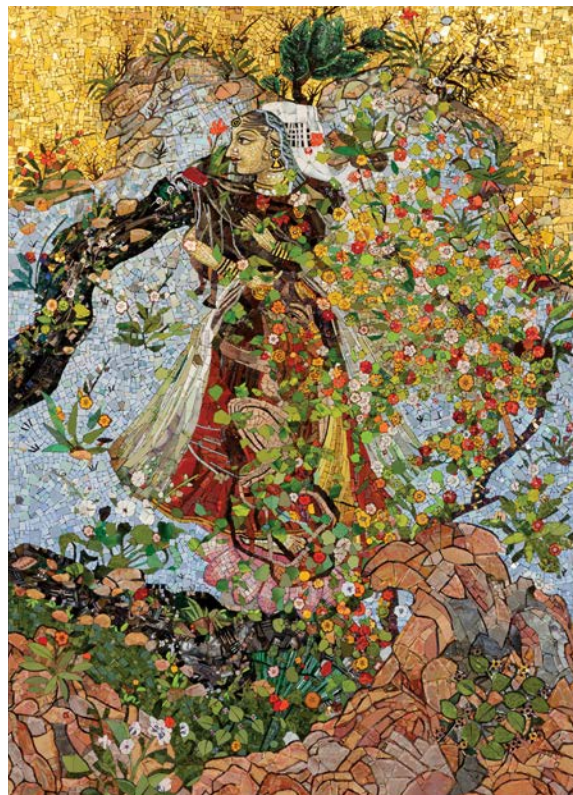
For more than three decades, Shahzia Sikander (born 1969, Pakistan) has been animating South Asian visual histories through a contemporary perspective. Her work reimagines the past for our present moment, proposing new narratives that cross time and place. Working in a variety of media—paintings, drawings, prints, digital animations, mosaics, sculpture, and glass—Sikander considers Western relations with the global south

and the wider Islamic world, often through the lenses of gender and body politics. Her work is rooted in a lexicon of recurring motifs that makes visible marginalized subjects. At times turning the lens inward, Sikander reflects on her own experience as an immigrant and diasporic artist working in the United States.

In the Julia and Larry Pollock Focus Gallery, the CMA presents Sikander's art, spanning time and medium, in relation to historical South Asian works from this museum's collection that inspire her. The exhibition comprises a series of conversations between the present and the past that illuminate Sikander's primary ideas and inquiries. The CMA's version of *Collective Behavior* offers a narrative that the museum is uniquely suited to share: It carries forward in time the rich histories encompassed in the museum's renowned South Asian collection and simultaneously situates contemporary artistic practice in relation to the global history that precedes it. Nearby in Cincinnati, CAM offers a comprehensive midcareer survey of Sikander's work. Together, these three presentations—in Venice, Cleveland, and Cincinnati—offer a range of entry points into this important artist's work.

In Cleveland, Sikander's mosaic *Touchstone* (2021) is in conversation with three paintings from the 1500s and 1600s in the CMA's Indian collection. *Touchstone*'s central figure is based on Radha, a Hindu goddess, who has historically been depicted as Krishna's preferred lover. In Sikander's representation, however, Radha is shown independent of Krishna, her own divine status and multifaceted identity made visible. *Touchstone*'s figure holds a *chalawa* (Punjabi for a shape-shifting ghost). As Sikander explains, the *chalawa* is "somebody who is so swift and transient, you can't pin down who they are. I am identifying with the *chalawa*, resisting the routinely confronted categories: 'Are you Muslim, Pakistani, artist, painter, Asian, Asian American, or what?'"

In *Nur Jahan holding a portrait of Emperor Jahangir* (c. 1627), the painting's eponymous female protagonist similarly assumes agency in the work's narrative. Identified as the favorite wife of Mughal emperor Jahangir (reigned 1605–27), Nur Jahan





RIGHT
Ode to Venice 2024.
 Shahzia Sikander. Intaglio
 and relief print; 78.1 x 52.7
 cm. Collection of Rebecca
 and Irad Carmi, Cleveland,
 Ohio. © Shahzia Sikander,
 courtesy of the artist and
 Sean Kelly, New York / Los
 Angeles

holds a formal portrait of her recently deceased husband. She handled most of the affairs of state and had hoped to remain in power after Jahangir's death. However, she lost the throne to her stepson. Like the ghost in Sikander's *Touchstone*, imperial power slips away. Upon studying this historical Indian work, Sikander noted a disparity between the physical presence and strength of Nur Jahan and the diminished stature of Jahangir, who is reduced to an image.

In 2024, Sikander created one of the most recent works in the show, *Ode to Venice* (2024), while she was developing *Collective Behavior's* debut presentation. The work depicts a woman-led regatta arriving along the Venetian canals. Its composition and imagery are inspired by two Indian paintings from the 1700s in the collections of the CMA and CAM, respectively. On the occasion of *Collective Behavior's* presentation in Cleveland, the three works are displayed together, emphasizing this unique collaborative project.

All three iterations of *Collective Behavior* are documented in a richly illustrated catalogue featuring scholarly and poetic responses to Sikander's work.

**Nur Jahan holding a
 portrait of Emperor
 Jahangir** c. 1627.

Attributed to Bishandas
 (Indian, active c. 1610–40).
 Gum tempera and gold
 on paper; 30 x 22.1 cm.
 Gift in honor of Madeline
 Neves Clapp; Gift of Mrs.
 Henry White Cannon by
 exchange; Bequest of
 Louise T. Cooper; Leonard
 C. Hanna Jr. Fund; From
 the Catherine and Ralph
 Benkaim Collection,
 2013.325



Desire and Inspiration

A tale of two love stories

Barbara Tannenbaum

Curator of Photography and
Chair of Prints, Drawings,
and Photographs

EXHIBITION

Kelli Connell: Pictures for Charis

January 26–May 25, 2025

Mark Schwartz and
Bettina Katz Photography
Galleries | Gallery 230

This exhibition is co-organized by the Cleveland Museum of Art Museum of Art; the Arizona Board of Regents on behalf of the University of Arizona, Center for Creative Photography, Tucson; and the High Museum of Art, Atlanta.

A generous Foundation for Advancement in Conservation (FAIC)/Tru Vue® Conservation and Exhibition Grant and in-kind support of Optium Museum Acrylic® for preservation of this work were provided by Tru Vue Inc. and Larson-Juhl.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Nude 1936. Edward Weston (American, 1886–1958). Gelatin silver print; 24 x 19.1 cm. Center for Creative Photography, University of Arizona: Edward Weston Archive / Gift of the Heirs of Edward Weston. © Center for Creative Photography, Arizona Board of Regents

“I was utterly happy to be the subject and to feel I had been made into a work of art,” said writer Charis (pronounced *care-iss*) Wilson about being photographed by her lover Edward Weston. “Kel’s impulse to make portraits of me was an expression of love, as was my willingness to be portrayed,” wrote artist Betsy Odom about being photographed by her partner Kelli Connell.

Like making love, being photographed by one’s lover is an intimate, collaborative act. This is the territory explored by Connell in *Pictures for Charis*. Using publications by Weston and Wilson as a guide, Connell and Odom created portrait and landscape photographs at sites where Weston and Weston had lived, made art, and spent time together. This exhibition juxtaposes those images with Weston’s classic figure studies and landscapes made between 1934 and 1945, one of his most productive periods and the span of his relationship with Wilson.

Willowy 19-year-old Wilson met the short, balding, and vivacious 48-year-old Weston in 1934 at a concert in Carmel, California. She offered to model for him. While Wilson made the first romantic move, the attraction was mutual and electric. Their passion led to the creation of masterworks: Weston considered his photographs of Wilson among his finest nudes.

In 1936, Weston received the first Guggenheim Fellowship in photography, which supported two years of photographing around the American West. Wilson helped plan their trips, did all the driving, occasionally modeled, and chronicled their travels. This collaboration yielded the now-classic photobook *California and the West*, which contains Wilson’s text and some of Weston’s most revered images.

Over the ensuing decades, Weston was acclaimed as one of America’s modern masters. His fame eclipsed Wilson’s contributions, muting her voice. In this exhibition and its accompanying book, Connell reconsiders the couple’s relationship and gives Wilson her due. By interweaving the stories of Wilson and Weston with those of Connell’s own relationship with Odom, her partner at the time, Connell also enriches our understanding of the couple from her contemporary Queer and feminist



perspective.

“When I first started making portraits of Betsy,” wrote Connell, “I was interested in exploring . . . our experiences as a couple, my attraction to her androgyny—and to questioning, through my photographs, societal expectations about gender and beauty and the roles that we perform within these constructs.” When Connell started the project on Weston and Wilson, she wanted to see how their relationship as photographer and subject related to hers with Odom. What did it mean, she wondered, “to be on the same side of the lens as Edward—to make portraits of Betsy and then landscape photographs in the places that he had, sometimes from precisely the same spot. This time, the images would be made by me, as a woman, photographer, partner.”

Connell spent 10 years working on the *Pictures for Charis* exhibition and its companion monograph. What, if any, are the similarities and differences between the male and female gaze, the heterosexual and feminist and Queer viewpoints, the nature of relationships in the 1930s and now? Come discover these masterworks by Weston and Wilson, and Connell and Odom, and decide for yourself.



Betsy, Lake Ediza 2015.
Kelli Connell (American,
b. 1974). Inkjet print; 101.6
x 127 cm. © Kelli Connell

Exhibitions through February 2025

Members see all ticketed exhibitions for free!

Picasso and Paper

December 8, 2024–March 23, 2025

The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Pablo Picasso's prolonged engagement with paper is the subject of this groundbreaking exhibition, organized by the CMA and the Royal Academy of Arts, London, in partnership with the Musée national Picasso-Paris. The exhibition showcases nearly 300 works spanning the artist's career, including collages of cut-and-pasted papers, sculptures from pieces of torn and burnt paper, manipulated photographs, drawings in virtually all available media, and prints in an array of techniques.

Kelli Connell: Pictures for Charis

January 26–May 25, 2025

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

American photographer Kelli Connell reconsiders the relationship between writer Charis Wilson and photographer Edward Weston by weaving together the story of their romance with that of her own relationship with her partner at the time, Betsy Odom. Weston's figure studies and landscapes from 1934 to 1945 are juxtaposed with photographs that Connell created with Odom from 2008 to 2022 at sites where Wilson and Weston had lived, made art, and spent time together.

Shahzia Sikander: Collective Behavior

February 14–June 8, 2025

Julia and Larry Pollock Focus Gallery | Gallery 010

Collective Behavior presents Shazia Sikander's work alongside South Asian artworks from the museum's collection that have inspired her, offering a narrative that the CMA is uniquely suited to share. It celebrates the rich histories encompassed in the museum's renowned South Asian collection as it situates contemporary artistic practice in relation to the global history that precedes it.

Jewish Ceremonial Art from the Jewish Museum, New York

Through January 5, 2025

Various Galleries

Precious examples of Jewish ceremonial objects (Judaica) are on view in six galleries, representing the active faith of the Jewish people over centuries and across the world. These works testify to artists' creativity in adapting traditional forms of Judaica to changing fashions and styles. Explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

Picturing the Border

Through January 5, 2025

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Picturing the Border presents photographs of the US-Mexico borderlands from the 1970s to the present taken by border residents and outsiders. They range from domestic portraits, narratives of migration, and proof of political demonstrations to images of border crossings and clashes between migrants and the US Border Patrol. These form an origin story for the topicality of the US-Mexico border at present and demonstrate that issues of the border have been a point of inquiry for artists for half a century.

Demons, Ghosts, and Goblins in Chinese Art

Through January 20, 2025

Julia and Larry Pollock Focus Gallery | Gallery 010

Demons, ghosts, and goblins feature in Chinese art as creatures that either bring harm or ward off evil spirits. This exhibition presents 20 paintings and sculptures of secular and religious subject matter from a private collection and the CMA.

Imagination in the Age of Reason

Through March 2, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Pulled from the CMA's rich holdings of 18th-century European prints and drawings, *Imagination in the Age of Reason* explores the complex relationship between imagination and the Enlightenment's ideals of truth and knowledge.

Rose B. Simpson: Strata

Through April 13, 2025

Ames Family Atrium

Rose B. Simpson's site-specific project *Strata* for the Ames Family Atrium is inspired by time spent in Cleveland as well as her own Indigenous heritage and the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico. *Strata* comprises two 25-foot-tall figural sculptures that tower above the heads of visitors.

Arts of the Maghreb: North African Textiles and Jewelry

Through October 12, 2025

Arlene M. and Arthur S. Holden Gallery | Gallery 234

This exhibition spotlights the rich artistic traditions of Morocco, Algeria, and Tunisia from the late 1800s to the early 1900s, through a display of elaborate textiles and fine jewelry in the CMA's collection.

Pair of Brooches (Khlala)

before 1916. Africa, North Africa, Algeria, Jewish jeweler. Silver gilt, diamonds, rubies, possibly tourmaline; h. 14 cm. Education Art Collection, Gift of J. H. Wade, 1916.262.1-2. In *Arts of the Maghreb: North African Textiles and Jewelry* | Arlene M. and Arthur S. Holden Gallery | Gallery 234





Permanent Collection Installations

Ancient Andean Textiles

December 14, 2024–December 14, 2025

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Ancient Andean weavers created one of the world's most distinguished textile traditions. This new installation features examples utilizing the tapestry technique, particularly esteemed in antiquity.

Native North American Textiles and Works on Paper

December 14, 2024–December 14, 2025

Sarah P. and William R. Robertson Gallery | Gallery 231

Newly on display from the permanent collection are two Diné (Navajo) textiles from the late 1800s, as well as a watercolor from the 1930s made by Oqwa Pi, a member of the San Ildefonso Pueblo.

Ancient Andean Textiles

Through December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most impressive group of early textiles to survive was made by the Paracas people of Peru's south coast. Most artistically elaborate Andean textiles served as garments.

Native North American Textiles and Works on Paper

Through December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics

Through March 2, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

Calligraphy, poetry, and painting are considered the high arts of China. By the Ming dynasty (1368–1644), calligraphers used the term *qi* (eccentric or strange) to describe novel approaches to their writings, expressing more artistic freedom, sentiment, and personality in their individual styles. This exhibition presents about a dozen works of calligraphy from the museum and a private collector, some on display for the first time.

Temples and Worship in South Asia

Through March 9, 2025

Gallery 242B

Six paintings and 13 photographs illuminate contrasting approaches of depicting sacred Hindu sites.

Pattern and Decoration in Royal Art of the Joseon Dynasty

Through March 16, 2025

Korea Foundation Gallery | Gallery 236

This exhibition presents a selection of painted screens and porcelain ware that uses decorative motifs and designs as the main subjects. By highlighting patterns and colors, this thematic presentation explores how Korean art vividly offered powerful codes of communication, such as peonies that symbolized prosperity and the mythical dragon that had the power to make rain.

Contemporary Calligraphy and Clay

Through June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A–B

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called *tokonoma*, or simply *toko*, a term that can be translated as display alcove. This installation revisits the bond of calligraphy and clay through contemporary works set in the modern space of the museum gallery.

Creation, Birth, and Rebirth

Through July 27, 2025

Gallery 115

Concepts of birth, creation, and re-creation were central to the people of the Middle Ages across different cultures. In addition to objects such as pages from manuscripts, prints, and sculptures from the European Middle Ages, the exhibition includes examples of these from the Indian, Chinese, and Aztec cultures.

From the Earth through Her Hands: African Ceramics

Through September 21, 2025

Gallery 108A

This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors, idealized portraits, and practical beauty.

Reinstallation of Krishna Lifting Mount Govardhan

Through October 12, 2025

Nancy F. and Joseph P. Keithley Gallery | Gallery 244

The monumental sculpture *Krishna Lifting Mount Govardhan* returns to the permanent collection galleries for the first time since its new reconstruction was completed in 2021. To complement this major addition, 13 stone and bronze works from India, Cambodia, and Indonesia are also on for display.

The Life of the Virgin: The

Nativity c. 1502–3. Albrecht Dürer

(German, 1471–1528). Woodcut;

29.3 x 20.8 cm. Dudley P. Allen

Fund, 1959.99.10. In *Creation, Birth,*

and Rebirth | Gallery 115

S. MUELLER FAMILY EAST WING



December

D

 Donor Exclusive

M

 Member Exclusive

F

 Free; Ticket Required

S

 Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
<div>1</div> <div>Member Shopping Day <div>M</div></div> <div>Open Studio</div> <div>10:00 a.m.–2:00 p.m.</div> <div>COMMUNITY ARTS CENTER</div> <div>Family Funday: Genghis Con</div> <div>11:00 a.m.–4:00 p.m.</div>	<div>2</div>	<div>3</div> <div>Lunchtime Lecture <div>F</div></div> <div>12:00 p.m.</div>	<div>4</div> <div>Picasso and Paper VIP Preview and Reception <div>F D</div></div> <div>10:00 a.m.–9:00 p.m.</div> <div>Chamber Music in the Atrium with the Cleveland Ballet</div> <div>6:00 p.m.</div> <div>Monsters Among Us with Claire Dederer <div>F</div></div> <div>6:00 p.m.</div>	<div>5</div> <div>Picasso and Paper All-Member Preview <div>F M</div></div> <div>10:00 a.m.–5:00 p.m.</div>	<div>6</div> <div>Picasso and Paper All-Member Preview <div>F M</div></div> <div>10:00 a.m.–9:00 p.m.</div> <div>MIX: Art of the Game <div>S</div></div> <div>6:00–10:00 p.m.</div>	<div>7</div> <div>Picasso and Paper All-Member Preview <div>F M</div></div> <div>10:00 a.m.–5:00 p.m.</div> <div>COMMUNITY ARTS CENTER</div> <div>Comic Club</div> <div>11:00 a.m.–1:00 p.m.</div> <div>The Fran and Warren Rupp Contemporary Artists Lecture <div>F</div></div> <div>2:00 p.m.</div>
<div>8</div> <div>Picasso and Paper</div> <div>Opens</div> <div>Play Day: Glow</div> <div>10:00 a.m.–2:00 p.m.</div> <div>Ancient Andean Textiles</div> <div>Closes</div> <div>Native North American Textiles and Works on Paper</div> <div>Closes</div>	<div>9</div>	<div>10</div>	<div>11</div> <div>Member Shopping Day <div>M</div></div> <div>Magos Herrera <div>S</div></div> <div>7:30 p.m.</div>	<div>12</div>	<div>13</div> <div>Member Shopping Day <div>M</div></div> <div>Music in the Galleries: Jacob Trombetta</div> <div>6:00 p.m.</div>	<div>14</div> <div>Ancient Andean Textiles</div> <div>Opens</div> <div>Native North American Textiles and Works on Paper</div> <div>Opens</div> <div>Artist in the Atrium</div> <div>11:00 a.m.–3:00 p.m.</div>
<div>15</div> <div>Open Studio</div> <div>10:00 a.m.–2:00 p.m.</div>	<div>16</div> <div>Director's Holiday Party <div>F D</div></div> <div>5:30 p.m.</div>	<div>17</div>	<div>18</div> <div>Member Shopping Day <div>M</div></div> <div>Material Matters: Gallery Talk <div>F</div></div> <div>12:00 p.m.</div> <div>Chamber Music in the Galleries with the Music Settlement Faculty</div> <div>6:00 p.m.</div>	<div>19</div>	<div>20</div> <div>Member Shopping Day <div>M</div></div> <div>COMMUNITY ARTS CENTER</div> <div>Greyt Big Talk <div>S</div></div> <div>8:30 a.m.–1:00 p.m.</div>	<div>21</div> <div>Artist in the Atrium</div> <div>11:00 a.m.–3:00 p.m.</div>
<div>22</div> <div>Open Studio</div> <div>10:00 a.m.–2:00 p.m.</div>	<div>23</div>	<div>24</div>	<div>25</div>	<div>26</div> <div>Holiday Pop-Up! Open Studio</div> <div>10:00 a.m.–2:00 p.m.</div>	<div>27</div> <div>Holiday Pop-Up! Open Studio</div> <div>10:00 a.m.–2:00 p.m.</div>	<div>28</div> <div>Holiday Pop-Up! Open Studio</div> <div>10:00 a.m.–2:00 p.m.</div> <div>COMMUNITY ARTS CENTER</div> <div>Winter Open Studio</div> <div>1:00–4:00 p.m.</div>
<div>29</div> <div>Holiday Pop-Up! Open Studio</div> <div>10:00 a.m.–2:00 p.m.</div> <div>COMMUNITY ARTS CENTER</div> <div>Winter Open Studio</div> <div>1:00–4:00 p.m.</div>	<div>30</div>	<div>31</div>				

January

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
\$ Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
						COMMUNITY ARTS CENTER Comic Club 1:00–4:00 p.m.
5	6	7	8	9	10	11
Open Studio 10:00 a.m.–2:00 p.m. COMMUNITY ARTS CENTER Family Funday 11:00 a.m.–4:00 p.m. Jewish Ceremonial Art from the Jewish Museum, New York Closes Picturing the Border Closes		Lunchtime Lecture 12:00 p.m.				
12	13	14	15	16	17	18
Open Studio 10:00 a.m.–2:00 p.m.			Picasso and Paper Member Lecture 6:00 p.m.			Artist in the Atrium 11:00 a.m.–3:00 p.m.
19	20	21	22	23	24	25
Open Studio 10:00 a.m.–2:00 p.m.	Martin Luther King Jr. Day Celebration 10:00 a.m.–4:00 p.m. COMMUNITY ARTS CENTER Martin Luther King Jr. Day Celebration 10:00 a.m.–4:00 p.m. Demons, Ghosts, and Goblins in Chinese Art Closes		TRANSFORMER STATION Larry & Joe 7:00 p.m.			
26	27	28	29	30	31	
Kelli Connell: Pictures for Charis Opens Open Studio 10:00 a.m.–2:00 p.m.						
<p>April 2008. Kelli Connell (American, b. 1974). Pigmented inkjet print; 81.3 x 101.6 cm. © Kelli Connell. In <i>Kelli Connell: Pictures for Charis</i> Mark Schwartz and Bettina Katz Photography Galleries Gallery 230</p> 						

February

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
\$ Paid; Ticket Required

SUN

MON

TUE

WED

THU

FRI

SAT



CHAMBER MUSIC IN THE GALLERIES

1

COMMUNITY ARTS CENTER Comic Club
1:00–4:00 p.m.
CIM Opera Theater **\$**
2:00 p.m.

2

Open Studio
10:00 a.m.–2:00 p.m.
COMMUNITY ARTS CENTER Family Funday
11:00 a.m.–4:00 p.m.
COMMUNITY ARTS CENTER Open Studio
1:00–4:00 p.m.
CIM Opera Theater
2:00 p.m.

3

4

Lunchtime Lecture **F**
12:00 p.m.

5

Chamber Music in the Galleries: CWRU Historical Performance Practice Program
6:00 p.m.

6

7

MIX **\$**
6:00–10:00 p.m.

8

The Fran and Warren Rupp Contemporary Artists Lecture **F**
2:00 p.m.

9

Open Studio
10:00 a.m.–2:00 p.m.

10

11

12

13

14

Shahzia Sikander: Collective Behavior
Opens
Baldwin Wallace Conservatory Opera **\$**
7:00 p.m.

15

Artist in the Atrium **F**
11:00 a.m.–3:00 p.m.
Baldwin Wallace Conservatory Opera **\$**
3:00 and 7:00 p.m.

16

Open Studio
10:00 a.m.–2:00 p.m.
Baldwin Wallace Conservatory Opera **\$**
3:00 p.m.

17

18

19

Nate Smith **\$**
7:30 p.m.

20

21

Chamber Music in the Galleries
6:00 p.m.

22

23

Open Studio
10:00 a.m.–2:00 p.m.
CIM Organ Recital **F**
2:00 p.m.

24

25

26

TRANSFORMER STATION Pipo Romero **\$**
7:30

27

28

Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Joseph and Susan Corsaro, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Christine Fae Powell, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Sandra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

CMA Fund for Exhibitions supporters as of November 8, 2024



Recognizing Our Supporters

Everything the CMA does is supported by the incredible generosity of our donors. The CMA honor roll celebrates and gratefully acknowledges those who made a gift or pledge of \$500 or more during fiscal year 2024 (July 1, 2023–June 30, 2024).

Please visit **cma.org/honorroll2024** to view the honor roll.

We thank you!

Beyond the Canvas

The art of framing in the conservation department

David Piurek is the Cleveland Museum of Art's paintings and frames technician, who oversees the creation and preservation of the frames surrounding artworks in the CMA's collection. Here, he outlines his role and how his work is central to the conservation and presentation of masterworks.

Can you share a little about your background?

I earned my BFA in painting from the Ringling College of Art and Design in Sarasota, Florida. After graduation, I joined the conservation department at the John and Mable Ringling Museum of Art, working as the conservation technician and museum gilder. During my 14-year tenure, I developed my skills in gilded finishes and frame restoration working alongside curators and conservators, culminating in a three-year-long treatment of John Ringling's private 1905 Pullman railcar that traveled with the Ringling circus. This project included reconstructing gilded and painted ornamentation on both the interior and exterior of the

David Piurek conserving one of two ornate 18th-century Louis XV frames for François Boucher's *Music and Dance* and *Cupids in Conspiracy*, 1740s



railcar. My experiences at the Ringling Museum provided a strong foundation in gilding and frame restoration that I was then able to continue building on when I joined the CMA staff in 2012.

What is the role of framing within the conservation department?

Frames not only complement and enhance an artwork aesthetically but also play a crucial role in protecting paintings while on display. I work very closely with the paintings conservation lab to evaluate any condition or aesthetic issues with frames in the CMA's collection. This can involve conserving, finding, or creating period-appropriate frames in consultation with CMA curators and conservators.

When paintings are requested for loan, their frames may need to be modified to protect the paintings during transit. Sometimes, paintings that are sensitive to fluctuations in relative humidity need to be housed in a microclimate vitrine that consists of a specialized aluminum container and a material called Artsorb, designed to stabilize the internal environment within the sealed vitrine. Additionally, conserving, and modifying frames for transport, I am responsible for creating new gilded frames.

Can you talk more about the gilding process?

Gilding is the process of applying gold leaf onto a prepared surface. The gold leaf can be adhered with a variety of techniques, including water gilding, which allows the surface of the gold to be burnished to a mirrorlike finish. Gilding demands a delicate touch and requires years of experience to produce nuanced finishes. I am passionate about sharing my experience and teaching techniques to the next generation and enthusiastically host a gilding workshop each summer for preprogram and graduate conservation interns.

In what ways do you collaborate with other departments in the museum on projects?

From acquisition to display to transport, my role necessitates close collaboration with the collections, curatorial, education, and exhibition production departments at the museum. Whether

coordinating outgoing loans, fabricating mounts, or creating spacers or back builds for frames, I am constantly relying on the expertise of colleagues to collaboratively search for practical solutions to complex problems.

What might visitors not realize about the frames on view in the galleries?

Visitors rarely have the opportunity to see behind a painting's frame. Old labels, fittings, and hanging hardware provide insight into a frame's originality and history. Different frame styles can indicate the time period they were created in; these were selected by artists or may have been later changed by their owners. It's rare for museums to have a large number of paintings still housed in their original frames. The CMA is fortunate to have a number of examples, including William Holman Hunt's *Mary Walker Waugh*, George Bellows's *Stag at Sharkey's*, and Georgia O'Keeffe's *Sunflower, New Mexico, I*. O'Keeffe was intimately involved in the design of her signature clamshell frames. Recently, I worked

with a conservation intern to reproduce one of these "O'Keeffe" frames for temporary display for loan; since the original frame was too fragile for travel, this new replica allowed the painting to be safely displayed and glazed.

Is there a current treatment project that visitors might be able to see the results of in the upcoming months?

When paintings are being conserved, I have the opportunity to evaluate the condition of the frames and determine if they can be aesthetically or structurally improved. My current project involves the complex restoration of a late 19th-century tabernacle-style frame for Pintoricchio's *Virgin and Child*. My treatment focuses on removing discolored, nonoriginal coatings and compensating for significant losses on the ornamentation that require surface consolidation and structural stabilization. Once complete, the frame will be reunited with the recently conserved painting, back on view in the galleries in August 2025.

A late 19th-century tabernacle-style frame

undergoes treatment to display Pintoricchio's *Virgin and Child*, c. 1490–1500



Supporter Story

Cathy Lincoln

Wesley Berg

Philanthropy Proposal
Writer

Cathy Lincoln has fond memories of attending art classes at the CMA and joining her school friends on field trips to explore the museum's encyclopedic collection. While studying watercolor painting at Lake Erie College, she continued to visit the CMA often. "I was the one with the car, so I'd take friends, and we'd spend a long time in the galleries."

From a young age, Cathy experienced art on a global scale. Her father, James F. Lincoln Jr., inspired much of Cathy's penchant for travel and collecting art. As a young man in the 1930s, he sailed around the world in a schooner and collected artwork representative of the cultures he encountered. Later in life, when traveling with his family, Cathy's father would encourage his children to collect artwork themselves. On one

occasion, while in Panama in the mid-1970s, Cathy purchased a variety of notable Mola textiles, which she gifted to the CMA in 2021.

Cathy's mother, Emma Lincoln—who was assistant attorney general for the state of Ohio in the early 1950s—also encouraged Cathy in the arts. She and Cathy shared a deep interest in needlepoint and creating miniature dollhouses. Cathy continues to work in needlepoint, and she exhibits her dollhouses across the country.

As a collector of art and an artist herself, Cathy understands the extensive care required to preserve and protect the CMA's collection for future generations. She also believes in the enormous benefit that art education provides for young people from all walks of life. Cathy's interest in and knowledge of these areas at the museum has led her to establish one of the most significant endowment gifts in the CMA's history.

Cathy's profoundly generous gift has founded the Cathy Lincoln Center for Conservation and offers endowed support for conservation at the museum, which is essential in providing increased public access to the CMA's collection of more than 66,500 artworks that spans 6,000 years of human achievement in the arts. The endowment also aligns with Cathy's specific interest in textile arts, providing permanent support for textile conservation.

Furthermore, Cathy's extraordinary gift will shape the future of education and school programs at the museum. The endowment establishes sustained programming and instructional support, which offers greater access and develops engaging opportunities for all learners. In addition, the endowment includes crucial backing for the CMA's chief learning officer to lead new and existing educational initiatives.

"We've always been a very philanthropic family. We believe in joining and supporting museums. You need to support these places. This is how you get young people interested, and you must expose them to new things," she said. When asked about the impact she hoped her gift would have on education, Cathy responded: "Not having children myself, I want to do something that helps take care of the city's children."



A Journey into Art Librarianship

Behind the scenes with a postgraduate reference fellow

Chrysta LaFay

Postgraduate Fellow in
Reference Librarianship



Chrysta LaFay in front of
the library's collection of
VHS tapes

I have always liked art, but I never considered a career relating to it. The same can be said for the other interests I have. This is why I chose to become a librarian. From working at a video game library to designing projects for history museums, I have explored unique disciplines and pursued related opportunities, like this one at the CMA. My position as the postgraduate fellow in reference librarianship is a chance to try something new and reinforce what I know about guiding students and visitors through research.

The Ingalls Library reference desk, positioned at the entrance of the library, is the hub for answering questions about anything. Whether the answer is straightforward or complex, I treat each interaction as a mystery requiring my best detective work. The first time I took on a complex series of questions, to provide information for the Womens Council book club, I finished with a newfound understanding and appreciation for Chinese porcelain. Studying the fictional text the group had selected compared to facts about the historical events on which the book was based made for a unique and captivating experience.

Education is part of the daily flow of the Ingalls Library because of the connection to CWRU's joint program in art history and museum studies. Each year, as the joint program's main research library, the CMA library welcomes a new cohort of master's and doctorate students. This past August, I crafted their orientation while pulling from experiences from my first month at the museum. Since then, the connections I have made with the new and returning students while they venture through their academic career have been a daily highlight.

Among my proudest achievements is the research guide I created showcasing influential women throughout the history of the CMA. Initially, this project challenged me; I was a new museum employee, so the history of the institution was new to me as well. However, it quickly became another topic I was excited to explore. This guide, born from the need to emphasize the impact of women on the CMA, is a starting point for staff, researchers, and visitors to learn about their efforts while providing context to the relationship between women and museums. Though only in its first iteration, the guide has become especially meaningful to me. Not only does it serve as a physical product of my efforts, but the process allowed me to highlight the complexities of history and diversity.

With every new project and experience, I learn new skills. But I would be remiss not to mention a completely new experience from my first year at the museum. Among the benefits connected to my position is membership in the Art Libraries Society of North America and the opportunity to attend their annual conference. This gathering, held in Pittsburgh, included many firsts for me. Not only was it my first time attending a professional conference, but it was also my first time sharing my work with my peers, at the poster session. My presentation, titled "Rewind and Reconsider: A Case Study in VHS Tape Management," highlighted my research and recommendations related to the library's VHS tape collection. Networking with librarians from around the country and the world led to amazing conversations and helped me to see myself in the profession.

Though focusing on art research has come with a learning curve, my time at the CMA has been rewarding. I am given opportunities to learn about librarianship and find a new, unexpected interest every day, like when a visitor and I recently learned the term for the quilted jackets (aketons) worn under chainmail. Here in the library, there is always a balance between practicing what I do know and encountering what I do not know, and then digging deeper.

Performing Arts Preview

Concerts return to Gartner Auditorium

Gabe Pollack

Director of Performing Arts

During the CMA's lobby renovation this past fall, concerts remained prevalent, with music filling the museum's atrium, galleries, and Transformer Station. The CMA also coproduced a concert at the Music Box Supper Club featuring the traditional Italian folk ensemble Canzoniere Grecanico Salentino. With the lobby renovation complete, the performing arts department is thrilled to welcome performances back to Gartner Auditorium. Here we feature a few highlights from the upcoming season. More concerts are added throughout the year, so be sure to visit the full calendar of events at cma.org/whats-on/performances.

SHERVIN JANEZ



Magos Herrera

Wednesday, December 11, 2024, 7:30–9:00 p.m.

Gartner Auditorium

Nonmembers \$30–\$59, Members \$25–\$53

Coinciding with the museum's exhibition *Picturing the Border*, Grammy-nominated vocalist Magos Herrera makes her Gartner Auditorium debut with her quartet. Born in Mexico City and currently based in New York City, Magos is a dazzling jazz singer-songwriter, producer, and educator declared “one of the greatest contemporary interpreters of song” by the Latin Jazz Network. Magos has performed in leading international cultural venues, including Carnegie Hall and the Kennedy Center. Magos is a spokesperson for UN Women's UNITE, a campaign to end violence against women, and for HeForShe, a promoter of gender equality.



TYLER SCHNEIDER

Nate Smith

Wednesday, February 19, 2025, 7:30–9:00 p.m.

Gartner Auditorium

Nonmembers \$35–\$59, Members \$30–\$53

Nate Smith is a world-renowned drummer, composer, and producer from Chesapeake, Virginia. His visceral, instinctive, and deep-rooted style of drumming has led to three Grammy nominations and work with esteemed artists, including Pat Metheny, Dave Holland, Brittany Howard, Van Hunt, the Fearless Flyers, and Norah Jones. Smith fuses his original compositions with an eclectic mix of jazz, R & B, hip-hop, and pop. In recent years, Smith's viral videos have received millions of views, underscoring his popularity as one of the most influential drummers of his generation. At the CMA, Smith performs alongside Tim Lefebvre on bass and Jason Lindner on piano and keyboards.

The Oblivion Project

Friday, March 28, 2025, 7:30–9:00 p.m.

Gartner Auditorium

Nonmembers \$25–\$45, Members \$22–\$40

The Oblivion Project is an internationally acclaimed ensemble that explores the music of Argentine modern-tango master Astor Piazzolla, who revolutionized traditional tango into a new style he called “nuevo tango,” incorporating elements from jazz and classical music. Individually, the group's performers have played as ensemble members and as featured soloists with orchestras



such as the Cleveland Orchestra and the Pittsburgh Symphony Orchestra, and they have collaborated with artists including Arturo Sandoval, Paquito D'Rivera, and Randy Brecker. This evening's performance features Malena Dayen, an Argentine opera singer and stage director based in New York City.



YAGODY

Wednesday, April 2, 2025, 7:30–9:00 p.m.

Gartner Auditorium

Nonmembers \$28–\$48, Members \$25–\$45

YAGODY is undoubtedly one of the most charismatic contemporary Ukrainian folk bands that has emerged in the past decade. Founded in Lviv, Ukraine, in 2016 by Zoryana Dybovska, YAGODY,

meaning “berries,” is rooted in Ukrainian and Balkan musical traditions. However, the ensemble has created its own modern and gripping sound by showcasing theatrical singers supported by musicians playing on drums, percussion, guitar, bass, and accordion. In 2023, the band created its first original song, “Tsunami,” which was chosen as the national selection for Ukraine at the Eurovision Song Contest in 2024.



The Jerusalem Quartet: Complete Shostakovich Quartet Cycle

Monday–Wednesday, April 21–23, 2025, 7:30–9:00 p.m.; Tuesday–Wednesday, April 29–30, 2025, 7:30–9:00 p.m.

\$5–\$140

The CMA has partnered with the Cleveland Chamber Music Society to present the esteemed chamber music ensemble Jerusalem Quartet, performing the Complete Shostakovich Quartet Cycle. This series is composed of five concerts taking place at 7:30 p.m. between April 21 and April 30 in Gartner Auditorium. Prior to each performance, James Wilding, pianist and composer, presents a lecture at 6:30 p.m.

New Beginnings

Celebrating the Eric and Jane Nord Family Network



Nord Family Network

Fellows: Front row, left to right: Gabrielle Coello, Madeline Clair. Back row, left to right: Ashley Rowell, Kobe Saunders, Jennifer Kim, Zach Terrillion, Hanna Alwine, CMA director William M. Griswold, Kay Horak, Zoe Avery, Madalyn Fox

This past summer, students and staff at the CMA gathered to celebrate the achievements of the inaugural class of the Eric and Jane Nord Family Network program. Now entering its second year, the program provides professional opportunities and financial support in the form of stipends to aspiring young professionals who are interested in pursuing a career in an art museum. The goal of the program is to remove historical barriers to access and develop the next generation of museum professionals by offering students high-quality,

competitively compensated work experiences with renowned experts in the world-class facilities at the CMA.

The cohort worked in a variety of departments across the museum, including conservation, education, interpretation, and collections. The celebration marked the culmination of the program's first year and provided students the opportunity to share details of their projects and the skills and knowledge they gained with CMA staff and leadership.

Viewing Chinese Paintings

Mellon-funded workshop brings students to the CMA

Clarissa von Spee

James and Donna Reid
Curator of Chinese Art,
Interim Curator of Islamic
Art, and Chair of Asian Art

Earlier this year, a Mellon-funded Chinese object workshop to study the CMA's renowned collection of classical Chinese paintings brought 10 PhD candidates from universities throughout the US and Europe to Cleveland. The CMA's holdings of Asian art, particularly its Chinese painting collection, consistently attract the highest numbers of Collection Online visitors. It is therefore a vitally important goal and part of the museum's strategic plan to draw focused attention to the museum's international standing in this field by engaging a new generation of young scholars and sharing the museum's outstanding collection on local and

Professor Michele Matteini from the Institute of Fine Arts, NYU, accompanied by the CMA's curator of Chinese art and Asian painting conservator Ika Yi-Hsia Hsiao.

The workshop, *Deciphering Painting: Descriptive Explorations*, addressed more than 40 of the CMA's classical Chinese paintings that were explored through close-up examination and described through analysis of material and techniques by students working in groups or in individual sessions.

Other highlights of the workshop were an introduction to painting and mounting materials

Professors Matteini and Chen and students study

Wu Bin's handscroll *Five Hundred Arhats*, 1591–1626



COURTESY OF ZHANG JINGMIN

international levels, as well as generating excitement, new scholarship, and better understanding of Asian cultures for the benefit of all.

The workshop this past summer, administered by the National Museum of Asian Art in Washington, DC, aimed to provide graduate students with an immersive experience in the study of an object, introduce them to conservation issues not readily encountered in typical graduate art history curricula, and familiarize them with important North American museum collections. Participants spent the week engaged in intensive object study, discussion, and research with other students under the guidance of workshop leaders Professor Chen Yunru from National Taiwan University and

in the CMA's June and Simon K. C. Li Center for Chinese Paintings Conservation and lunchtime conversations with Jane Alexander, chief digital information officer, and other museum staff members related to the students' interest in how the museum maintains its leadership in digital performance and in presenting its collection online and in 3-D. On the last workshop day, each student spent dedicated time with a single work of art in preparation for a final assignment of writing a research paper upon returning to their home institution. After the workshop leaders review the papers, the best ones will be presented at a reunion in Washington, DC, with the prospect for later publication.



Member Memories

This past year brought multiple exhibitions, the 70s Ball, many MIXes, and our summer favorites like Parade the Circle and Chalk Festival. This is only a glimpse at the many memories, but we cannot wait to make more. Thank you for your continued support. We look forward to another great year at the CMA!

—Your CMA Membership Team





Get Ahead of the Holidays

Gift Memberships

Give the gift of endless art, live performances, and a year of memories! Members receive 20% off gift memberships all year long!

Gift giving is easy! Visit us online at cma.org/gift (be sure to log in to your account first), call the ticket center at 216-421-7350, or stop by the museum.



Museum Store

Remember that members save 15% or more every day at the museum store. Proceeds from the store support the CMA's mission to remain free "for the benefit of all the people forever." Stop in on-site or visit cma.org/shop.

1. Kantha Catalina Necklace \$75

2. Van Gogh's *Starry Night* Mova Globe \$225

3. Miffy in Piet Mondrian-Inspired Dress \$50

4. Paul Cezanne's *The Brook* Folding Umbrella \$40

5. Venus de Milo Money Bank with Multicolored Polka Dots \$130



Together, We Make a Difference

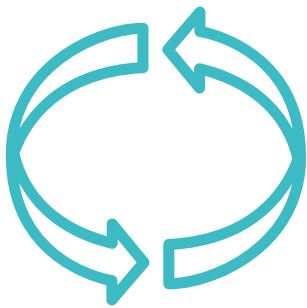
Give to the CMA Annual Fund today and have an immediate and meaningful impact on the museum's daily operations. These gifts touch every facet of the institution, from the safe upkeep of our galleries and public spaces to the planning of exhibitions that are open to all. Gifts to the CMA Annual Fund are fully tax deductible and enable the museum to deploy resources where they are needed most.

Philanthropic support lies at the heart of everything we do. With the generosity of our friends and benefactors, the CMA will remain among the very finest art museums in the world and a free museum committed to public access.



Ways to Give

Phone 216-421-7350 **Online** cma.org/donate



Installment Plan

Your gift may be made in monthly or quarterly installments.



Matching Gifts

Increase your gift with your employer's corporate matching program.



Gift of Stock

Arrange a gift of stock, which may allow you to avoid capital gains tax.



Other Accounts

Make a donation through a charitable trust, IRA distribution, foundation, or donor advised fund.

Save the Dates

The Zodiac Garden Party

Saturday, March 29, 2025, 6:00–10:00 p.m.

Inspired by the CMA Fine Arts Garden's *Twelve Signs of the Zodiac* sculptures, join us for an evening of celebration this spring celebration at the Zodiac Garden Party, a special event exclusively for CMA members. Come dressed inspired by your sign and enjoy music, themed food and cocktails for purchase, self-guided tours, photo ops, and more. Look for additional details to come, and stay up to date with the member e-newsletter. This is a 21+ member event.



Member Appreciation Month

April 2025

Get excited as we gear up to celebrate Member Appreciation Month this coming spring. For the entire month of April, we thank our members for their support with discounts, special events, and so much more. It is because of the generosity of our members that the CMA can continue to create “transformative experiences through art, for the benefit of all the people forever.”

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Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone

216-421-7340 or
1-888-CMA-0033

Website

cma.org

ArtLens App

Wi-Fi network “ArtLens”

Membership

216-707-2268
membership@clevelandart.org

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00 a.m.–4:50 p.m.

Reference desk:
216-707-2530

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659
Nonrefundable service fees
apply for phone and internet
orders.

Parking Garage

The museum recommends
paying parking fees in
advance.

Members: \$7 flat rate
Nonmembers: \$14 flat rate
Seniors: \$2 flat rate every
Tuesday

Transformer Station

1460 West 29th Street
Cleveland, OH 44113
Wednesday–Saturday
10:00 a.m.–5:00 p.m.
216-707-6755

Community Arts Center

2937 West 25th Street
Cleveland, OH 44113

Friday
2:00–7:00 p.m.

Saturday, Sunday
10:00 a.m.–5:00 p.m.

216-707-2483

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8, 2024



Musical Chairs 1951.
Dorothea Tanning
(American, 1910–2012). Oil
on canvas; 116.2 x 88.9 cm.
Leonard C. Hanna Jr. Fund,
2024.68

New on View

Hammond Hemmelgarn Family Gallery |
Gallery 226B

The CMA is pleased to showcase the new acquisition *Musical Chairs*, a major Surrealist painting by Dorothea Tanning. Created in 1951, the composition depicts a preadolescent girl amid an unruly domestic interior. Wearing mismatched clothing that suggests she has been playing dress-up, the protagonist interrupts her parlor game by tipping out of an upholstered wooden chair. Her limbs illogically sink into a sea of fabric, which in turn swells up behind her into a haphazard arrangement of folds. With closed eyes, she appears to be daydreaming, transporting herself into a realm where imagination reigns free.

Before becoming a professional painter, Tanning worked as a fashion illustrator, solidifying her lifelong interest in the expressive qualities of cloth. In New York during the early 1940s, she joined the circle of expatriate Surrealists who had escaped war-torn Europe. There, she found her milieu of kindred intellectual and artistic spirits. On a fundamental level, the Surrealists sought to liberate the mind from the confines of reason—a philosophical approach captivatingly manifest in *Musical Chairs*.